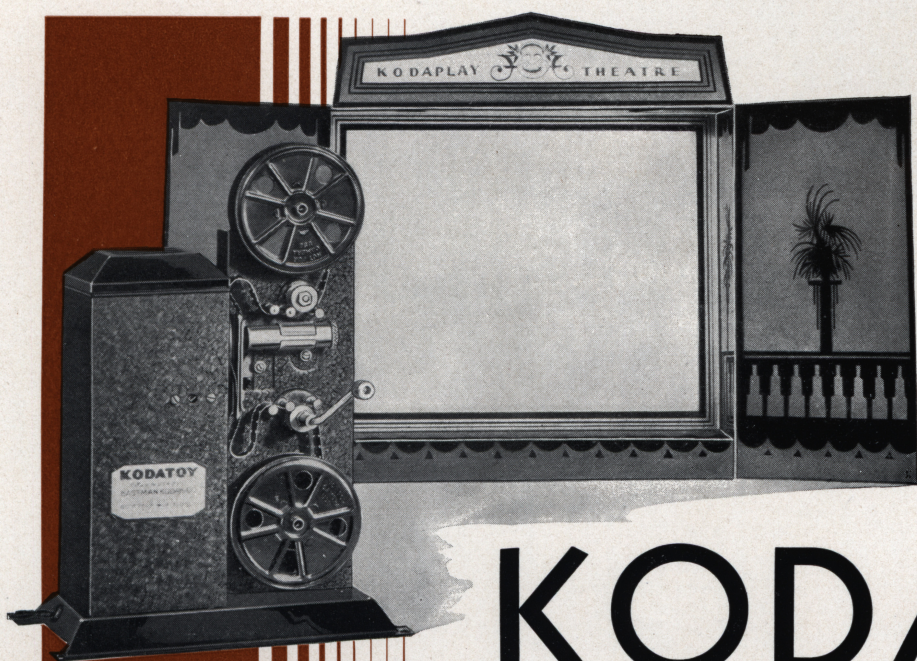


The **CINÉ-KODAK** *News*



NOVEMBER-1930



EASTMAN
ANNOUNCES

KODATOY...

*—an efficient 16mm. toy
movie projector for \$12*

HERE is the big news of the year for youthful movie fans. Eastman, maker of the famed Ciné-Kodak, has designed and perfected a toy projector that's amazingly efficient.

It's no longer necessary for the youngsters to plead that they be given a movie show with Dad's projector. They can have their own movies, whenever they like, with Kodatoy.

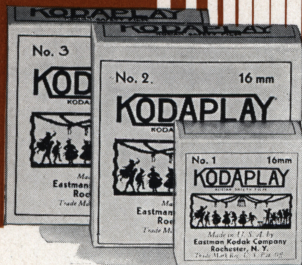
Kodatoy uses any length of 16mm. safety film up to 100 feet. It has optical and mechanical features found only on much more costly models. There are good quality condensing and projection lenses and a three blade shutter assuring clear, flickerless pictures. Framing is automatic. Focusing is done by sliding the lens barrel in its mount. Kodatoy is strongly constructed... perfectly safe. Any youngster can thread and operate it with ease.

While the new Eastman product

is primarily a toy, there is nothing "toyish" about the pictures it shows. Even grown-ups will marvel at its excellent projection qualities. And there is still another surprise! Kodatoy has its own miniature theater with a "silvered" screen surface.

The Kodatoy owner has his professional film subjects, too. Kodaplays, they're called. Well known movie comedians... animal pictures... travel... animated cartoons. Each of them carefully selected for juvenile audiences. They're available in three sizes—priced at 30, 60 and 90 cents.

You parents who own movie-making equipment will be quick to recognize Kodatoy as an ideal gift. The projector, complete with screen and two empty 100-foot metal spools, retails at \$12. Ciné-Kodak dealers, toy and department stores will gladly put a Kodatoy through its paces for you.



EASTMAN KODAK COMPANY
ROCHESTER, NEW YORK

KODATOY *the children's movie projector by* EASTMAN

The CINÉ-KODAK News

Published Monthly in the Interests of Amateur Motion Pictures by the
Eastman Kodak Company, Rochester, N. Y., Volume 7, Number 6.

NOVEMBER 1930

Just What Are Movies?

IT IS but a matter of a few months since the 50th anniversary of Kodak was celebrated. Which is but another way of saying that the public has been tripping camera shutters for approximately half a century.

It is not, therefore, surprising that certain habits have grown upon some of us. Our standard camera procedure, for example, in a great many instances has been: "Look at the camera, smile—hold it—there, that's fine!"

With the advent of the home movie camera a slightly revised version has been adopted. Now we are apt to hear: "Look at the camera, now look to your right, good—now turn back front again, smile—there, that's great."

Instead of securing one pose for each pressure of the exposure



lever, three have been obtained. In a way, this is quite remarkable in itself. But such shots are not movies

—merely animated snapshots. And this is a most important distinction!

Movie cameras are primarily intended to make moving pictures. True, one of their important uses is the making of movie portraits. In the main, however, they are intended to "get" your subjects at whatever they may be doing.

Again, there is no need whatsoever for your subjects to perform for your camera. They need not, in fact, know that you are taking their picture at all. For while the camera's eye must be turned upon them, they need not reciprocate in kind.



A movie camera doesn't care if your subjects move about. Getting action is its forte. It will run thirty seconds with one winding—and it's quite often wise to let it!



Remember your first reel of movie film? If it was at all like ours it went hippety-hop from one subject to another before the full savor of any individual scene could be enjoyed. There's a big difference between the second-splitting "click" of a still camera and the "whirr" of your Ciné-Kodak; and there should be, too! Ten seconds of difference at least.

You can readily appreciate these points by examining the four small illustrations on this page. There's no camera consciousness here. No posing. The two children are busy doing something. What care they for the camera? Its appearance has never been the forerunner of a series of supervised and uncomfortable "poses." It has never bothered them a bit. And, as it seems to give pleasure to their parents, its advent is greeted with cheerful unconcern by the youngsters as they go about doing just what they have been doing just as their parents would have them do it.

While any one of the four scenes would have given us a charming and unposed glimpse of Brother and Sister, the group of them is just four times as enjoyable. A shot of little Brother picking a flower is cute, but the one of him plucking it and giving it an appraising sniff is still cuter. And his sudden smiling tendering of the flower to his sister is cutest of all.

To summarize: Let your subjects act naturally. They'd much rather. And stay with them a while. Your audiences will prefer it.



A Photographic Vacation in France

by Vernon Radcliffe

Photographs by the author

book. Everywhere were narrow, gayly decorated streets, ancient houses, cunning girls in costume, floats, bands, soldiers, thronged side-walk cafés—truly a welcome to *la belle France*. For, you see, I had the good fortune to arrive on May Day—one of France's most festive holidays. Picture opportunities were everywhere. A tap on the glass in front—Maurice would stop. Standing, I'd always get something, before or behind, port or "sta'b'd." We covered about three hundred miles that day to Mont St. Michel, the old fourteenth-century cathedral atop a high rock in the sea.

The next day we passed over into Brittany, arriving at the old, out-of-the-way fishing villages of Audierne and Concarneau that are so like Holland, with sabots, queer caps, colored sails and windmills. Then Vannes, Morlaix, Quimper—old cathedral towns. And Tours, and the fabled chateau country of the Loire. Here, in the most beautiful valley of all the world, is unveiled to the eye and the understanding a civilization that perhaps will never be surpassed in luxury and magnificence. Cute little dwellings and hunting lodges of the kings and nobles these! Chambord, for one, contains three hundred and sixty-five huge rooms and is said to have taken eighteen hundred men fifteen years in the building. The bloody, medieval history of France was written around these feudal chateaus. We saw Chinon where Joan of Arc persuaded the King of France to be crowned at Rheims in defiance of the English—Chenonceaux where Henry installed Diane de Poitiers, Chaumont where lived Catherine de Medici, his wife—Amboise where Leonardo da Vinci died forgotten—Azay-le-Rideau, d'Ussé, Longeais, Blois, Cheverney, Cinq-Mars, etc., etc., haunts of the magnificents—Louis XIV and Francois I. I didn't have time to see everything. I left that to the faithful cameras. And every time I changed a film in either I felt called upon to enter a dark, cool roadside café. (What advantage "day-light loading" in France!) Oh, the hardships (?) of photography! And those marvelous luncheons at restaurants with famed cuisines and cellars! The cheery, quaint people along all the roads between!

Ah well, it all passed at the time in a blur of dog carts, markets, strange, high wagons, thatched hovels, Roman walls, druid stones, wine caves where one walks ten miles if one must. But now that I am home, it has all become imperishable, this picture-book land. I can switch it on any evening and live over those glamorous days again. Faces peep out at me like old friends—the old man playing with the baby, the old woman spinning before an archway dating from the Crusades, the house of Rabelais where his gay spirit bubbled up in a glass of champagne, the old mill and waterfall at evening, the children gathered round the donkey cart for ices—how mellow and lovely it all is!

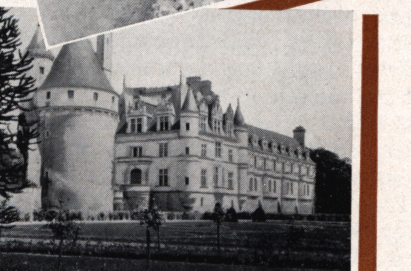
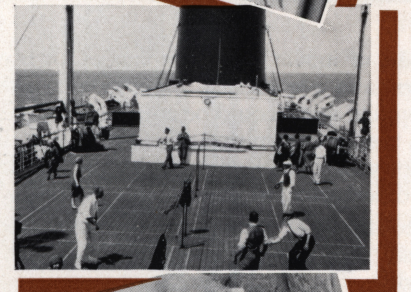
This film treasure cost but four per cent of the trip's cost, I have calculated, and is worth more now—and increasingly so as years go by—than the trip itself. For I have something no King of France could buy.

To those who work hard to earn a brief vacation, I would say—take the magic box along and touch it occasionally. You'll never regret it!

AS IT was impossible for me to leave my work in radio for more than a month, I was able to tender but this brief span of life to the expert ministrations of a travel agency—and shortly scrambled aboard a boat bound for France. In my stateroom was a bag containing an old 1A Special Kodak, a newly purchased Model B f.3.5 Ciné-Kodak, twenty-four rolls of "still" film and seventeen one-hundred-foot rolls of "Pan" film. It had been my last moment thought that what I might miss due to a hurried itinerary, the cameras would catch. It proved the best idea I ever had!

At Havre, little Maurice (protégé of my travel agency) met me with a huge landaulette, atop which the bags were quickly fastened. The cameras were established at my feet, the back of the car let down for action, and we shot away through Normandy.

It was like moving through a picture



And What of November?

A few subjects from our movie calendar of the month

IN THE first place, there is football, with the big games yet to come. To be sure, the stadiums have already been filled a couple of times, and among the cheering thousands there must have been many a movie-maker.

A football fan full of partisanship at a recent game destroyed three packs of Luckies, by a moderate estimate, in the first half. He was a perfect barometer of the ebb and flow of the contest. At the successful squelching of the quarterback who was running back the kick-off, he lighted and complacently puffed away at his first cigarette. Two plays later an end broke through—down went his cigarette to be ground under his heel. A moment later the same end came a cropper in an unusually heavy bit of bog and fumbled the ball—out came another “coffin nail” and his broadest grin.

Our previous plan of securing as near a complete play by play picture of the game as possible went by the board. We used up a hundred feet of film on this one character, and are saving it to insert in our film version (yet to be made) of what is to us the really BIG game of the year.

Another November subject, did you say? Why not the youngster's new outfit?

Most of the new fall and early winter costumes now being made for children are certainly cunning. Continuity? A shot of yourself reading the paper—you turn and speak to Dad—another of you both looking at an advertisement—then one of the youngster. The next day, a package being unwrapped—the contents are held up for your approval—back to the youngster, who looks up at your call—then the finale—as he stamps about in his new toggery, obviously quite proud of it.

Fifty feet of film, perhaps—but a story, going somewhere and meaning something to any screen audience. And then there is Thanksgiving Day!

Things move fast on this day of feasting and rejoicing—but not too rapidly for your movie camera. Why not precede your shots of the Thanksgiving dinner with a few scenes of the preparations for the occasion? Most of these are in the kitchen—a much neglected source of movie material. Whenever there's anything important going on in the house, the kitchen is generally the scene of greatest activity. Delivery boys bearing heaping baskets of provisions—someone spinning the ice cream freezer—piping hot pies and cakes being taken from the oven—all manner of things that have a direct bearing

upon coming events and should rightfully antecede them.

And then, too, there are squirrels. The fall is the best time to film these pert rascals. For this is the season when they scurry about, busier than the proverbial one-armed paper hanger, on the hunt for winter's food supply.

Continuity?

A shot of the peanut vender's loaded cart and a few of different individuals munching at his wares, interspersed with some of a squirrel, reared up on his haunches and glancing expectantly about. Then a close-up of a hand holding a peanut—one of a squirrel tentatively advancing toward it—and another close-up (“close-up” suggested with reservations—it depends on the squirrel's temperament) as he mincingly approaches, snatches your offering and scurries off. Follow him and show him scrambling up his particular tree, and, if possible, get him as he dives into his hole. A long-focus lens would do very well here.

At this time of the year, many of us are

Events of quite ordinary occurrence—these. It's the continuity which makes possible their transformation into movies.

kept fairly active shooing leaves from our lawns, porches, eaves and gutters.

Not much here for a picture?

Plenty if properly planned.

Our first scene will be of Dad or Brother busily raking the lawn. He collects quite a pile of leaves. At this point we are introduced to Mother or Sister—first from over our hero's shoulder and then in a close-up—as she waves to him from the house. In the meantime, we see the pile of leaves being blown to bits by the wind. This will not require any manipulation for it is our experience that November winds *always* scatter nicely heaped leaves. Another close-up—our hero's expression of disgust. He then crouches down, snaps his fingers—and we see all the leaves flutter back into place in the pile. (This, of course, is done by filming the destruction of another pile with the camera held upside down, and reversing the scene end for end in the processed film.) Our attention is next called to one large and delinquent leaf lying in the middle of the lawn. Our gardener makes a pass at it with his rake and it gaily dances away from him—with the help of a confederate and some black thread. Again he stabs out for it, and once more it jumps to safety. He decides to ignore it utterly, and goes over to light his pile of leaves—and, in a close-up, we see his hands as he starts the fire. Then we are shown the pile blazing merrily away and a cloud of smoke blowing towards the house. Mother or Sister reappears to protest against the smoke screen. Our hero turns, strikes a commanding pose, and, Eureka—the blaze is extinguished. (This effect is easily secured by previously filming the start of that same fire with your camera inverted—and again reversing the scene after processing.)





Ciné-Chat

Gathered from our
mailbag and notebook

OUR mailbag has certainly been crammed with interesting letters of late. For example:

"It may be interesting (and then again it may not) for you to learn how I became the owner of a Ciné-Kodak and projector. Having owned sundry snapshot cameras for the past twenty-two years, I became interested in movies early in 1930. Being an individual of but moderate means, it seemed out of the question for me to own a movie outfit. Nevertheless I took the matter up with my good wife at what seemed a propitious moment, and when she terminated her twenty minute answer it boiled down to 'No!' Undismayed, I borrowed a camera and projector from a

friend, invested in a roll of film and proceeded to shoot our two youngsters in every possible position and from every possible angle. Although still prejudiced, friend wife opened her big brown eyes to twice their normal size when she saw her offspring capering about the silver screen. After that, the only question that remained was that I either purchase an outfit or be driven from the house.

"It is enough to say that I am still living happily at home, and that we are both getting considerable 'kick' out of life and our Ciné-Kodak."

Max Zigas,
Astoria, Long Island.

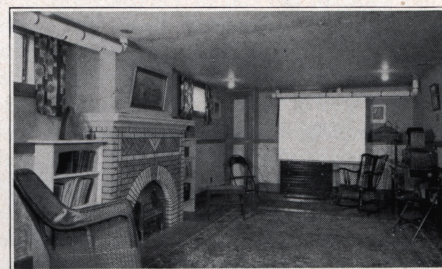
Wasn't it Confucius who said that one picture was worth a thousand words?

THROUGH the medium of our February issue, Mr. Lim Kean Chuan of 8-A Logan Road, Penang, Straits Settlements, requested certain back numbers of the News for his file. Most of these were supplied by our readers. In return for this courtesy Mr. Chuan writes:

"If you know of any Ciné-Kodak owners who are planning a trip down this way, you may rely on me to advise them concerning local picture-taking conditions. If they will write to me beforehand, I will be happy to take them to sections where opportunities for picture making abound—scenes which the average tourist misses."

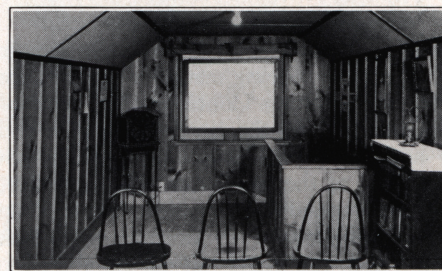
Cast your bread upon the waters—!

AS AN indication of the increased interest and care being displayed by movie makers on the projection phase of home movies, witness the two following illustrations. The first



is the recreation and projection room of a Rochester, New York, enthusiast. Formerly an unused section of his cellar, it has been partitioned and ceilinged with insulation board, equipped with a fireplace and gas heater, extra radio, etc. The screen—a roll type—disappears upwards behind the heating pipes when movies are not in order.

Our second illustration depicts a similar idea applied to the attic of Mr. Chesley



E. Glover's home at Decatur, Illinois. In this case the sidewalls have been panelled with white pine boards, the joints battened with wood stripping, and the whole stained instead of varnished to avoid reflections. Again the screen is a roll type, and in this instance is made to disappear, when not in use, behind a wooden valance.

AND now we come to another branch of movie making. It has to do with a Mr. Stanley O. Bean, of Amesbury, Massachusetts, who, for years, has made a hobby of picture-taking. First with a Kodak, and lately with a Ciné-Kodak.

"YOUR FIRST FIFTY PICTURES"

The more popular highways from coast to coast are familiar to his cheerful smile and ready camera. But he has particularly devoted his attention to the White Moun-



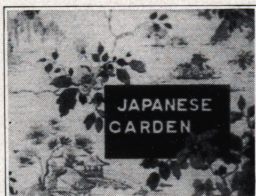
tains of New Hampshire. Each year has seen his trail extended over the few remaining "unexplored areas" of this beautiful mountain region until a complete picture web has been spun. Beginning, as we have said, as a vacation hob-

by, his films and familiarity with the White Mountain region have become well known and his services are in demand as a lecturer and entertainer. We might also particularly mention his film, "Romance of Merrimac Valley"—a 16 mm. movie relating the history and romance of the past and present along the banks of the Merrimac River.

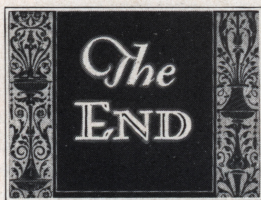
Our sincere congratulations, Mr. Bean.

OUR series of title articles has been concluded. But we feel certain that you will be interested in the results achieved by others in this most interesting phase of cinematography. And possibly, also, with some mention of how they have been made.

First, we bring you a black and white reproduction of a Kodacolor title made by Dr. Nathan T. Beers of Brooklyn, New York. Wallpaper forms the background, and the copy is hand-lettered in white upon black showcard.



Next, a most attractive closing title prepared by Mr. R. M. Roland of Chicago. The decorative borders were "borrowed" from an advertisement and the lettering quite skillfully performed by Mr. Roland.



We would like to see samples of other titles made by our readers. Either the originals or short lengths of title film will be welcome—together with a brief description of their preparation. Thank you.

Once again we call to your attention that excellent and interesting publication of the Amateur Cinema League—"Movie Makers." Their November issue is now ready. All manner of interesting articles are within its covers. And their introductory offer to send you, without charge, a copy of their current issue, still holds good! Address the Amateur Cinema League, 105 W. 40th St., New York City.

More than 10,000 requests for "Your First Fifty Pictures" » the new, free, 64 page Eastman booklet on movie making » have been filled. That's a lot! But » we have a copy for you all. "Obey that impulse" and drop us a line today. Here's another outline from this booklet. There are forty-nine others!

Fairy Land

THIS bit of magic is obtained by simply stopping and starting the Ciné-Kodak at the places designated. The resulting movie will seem as wonderful as an Arabian Nights story. The boy and girl who star in this superproduction must be old enough to understand and follow directions.

TITLE The Magic Wand

FIRST establish your Ciné-Kodak on some stationary support so that it will always be in exactly the same position for the making of all these shots. The first scene should show Jack playing with a toy—a medium shot. Then we see Jack, as he tires of this old toy, pushing it from him. He curls up on the floor and falls asleep.

Then stop the camera—have him hold the same position—ask the little girl who plays the part of a fairy to step into the picture—and start the camera. (Her appearance on the screen will be quite startling in its suddenness.)

Then Jack wakes up and stares at the little fairy with amazement. His fears overcome by her smile, he looks from her to his old toy and points to the toy with a questioning glance.

The fairy reaches downward with her wand and touches the old toy. Have her hold this exact position—stop your camera—remove the old toy and put a new one in its place—and again start your camera. This will give the effect on the screen of her magic wand turning Jack's old toy into the new and glistening one of his desires.

Next you will want to get a shot of Jack as he delightedly clasps his new toy to him. He then remembers his manners and reaches for the little fairy to thank her. Have Jack hold his position—stop your camera—ask the fairy to step out of the picture—and start your camera again. Behold! Jack's pretty benefactress has vanished even as he reaches for her!

Jack turns around in bewilderment to see if his new toy is still there. It is—but even as he reaches for the toy—it also vanishes and the old one takes its place. Jack appears obviously very bewildered and disgusted with the whole affair.



Cinegraph Offerings » for November

» Feature "Bermuda," and
the already justly famous
War Cinegraphs

"BERMUDA" is the title of
the new travel Cinegraph
release for November.

Everyone who has vacationed in Ber-
muda, isle of fabled beauty, will be keenly

interested in having this Cinegraph to fill
out his own movies of the island. And
those who have yet to visit Bermuda will
find in this film appealing recompense for
their loss. No. 1568; 100 feet. Price \$7.50.



Coral reefs,
coral roofs,
coral walls
—Bermuda

War Cinegraphs

WHETHER or not you took
part in the conflict you'll
want to see the official pictures made un-
der actual service conditions by the U.S. Signal Corps.
The War Cinegraphs are five in number. Each
is two hundred feet in length and priced at \$15.
Brief descriptions follow:

Chateau Thierry and the Aisne-Marne Operation:
These operations helped to stop the German drive
on Paris. No. 6501. Code FNEBO.

The St. Mihiel Drive: The "pinching out" of the
salient which threatened the rear of Verdun and
Nancy. No. 6502. Code FNECP.

The Meuse-Argonne Offensive: America's great-
est battle. It lasted 47 days and brought 1,200,000
Yanks into action. No. 6503. Code FNEGU.

Flashes of Action: The best of the pic-
tures taken of the American, French,
British, and Italian forces in action. No.
6504. Code FNEHV.

Our Navy in the World War: A vivid
picture of the Navy at its wartime duties
on the high seas. No. 6505. Code FNEIW.

Official Films



of Our Troops



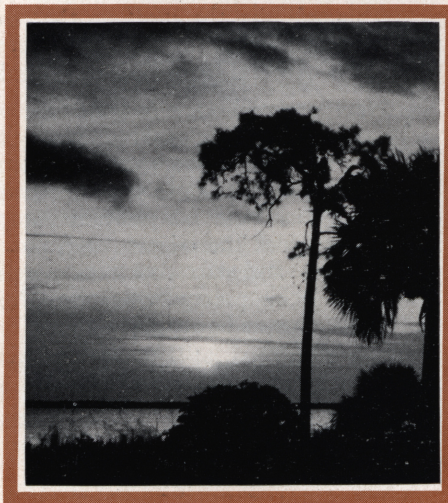
on All Fronts

America Goes Over: A de luxe edition
comprising all the foregoing Cinegraph ma-
terial and an additional thousand feet of
thrilling action pictures. Complete with an
eight compartment film humidior. Price \$150.

Thoughts on Kodacolor

WE moderns are twice daily
proffered the opportunity
for making movies of the sun, as it rises
or as it sets—movies beautiful almost be-
yond belief. They are best made just be-
fore the sun drops beyond the horizon, or
when it is largely or totally obscured by
clouds, tree tops, church spires, house
tops, or what have you. The sun itself, if
still brilliant, should not shine directly in-
to the lens. Excepting the tropics, the
most lovely films may be made for about
a half hour after the sun has passed below
the horizon, providing its rays are not
overly obscured by clouds. (Early birds
please reverse this rule.) Use of the half-
speed device will almost double this allow-
ance. Tropical sunsets on cloudless evenings
are a bit more difficult. When the sun sets
near the equator, it sets—largely because
the atmosphere is almost entirely free of
dust particles to reflect the sun's rays.

Without the use of filters other than the
Kodacolor Filter, Kodacolor movies may



be successfully made of the sun when it is
possible to look directly at it for ten seconds
or so without undue eye-strain.

While on the subject of Kodacolor Film,
we've a suggestion to make:

As the sun is no respecter of camera
users, we have all probably experienced
occasional trouble when shooting Koda-
color by having the sun pop behind some
disobliging cloud at about the time our
footage indicator points to seventy feet or
so. It generally pops right out again—but
sometimes it doesn't. The proper rebuttal
for a delinquent sun—when you do not
elect to await its return—is to replace
your Kodacolor Filter with the regular
lens hood, set your diaphragm stop at the
next larger opening than for black and
white film, and continue shooting. The re-
sult—black and white film of normal ex-
cellence, with the slight exception that
the minute film embossings (which make
possible the miracle of Kodacolor) are slight-
ly apparent upon the screen. But not ob-
jectionably so. Far better this, than to miss
the chance of filming some invaluable scene.

Kodascope Libraries for November

Offer four rollicking comedies
for your early winter entertainment

1. Just a Husband

ANOTHER of the ever popular Helen and Warren comedies. This time they are lost in the desert, where they nearly perish from hunger and thirst. Then they are attacked by bandits and their adventures as prisoners of this bandit gang would be serious enough if they were not continually getting in and out of the most hilari-



2



ously funny situations. No. 4112; 2 reels; base rental \$2.50.

2. Car Shy

EARLE FOXE and Virginia Bradford become embroiled in the activities of a band of auto thieves. Earle Foxe is unwillingly persuaded to undertake their capture. He overhears a plot of some of his friends to test his courage by sending him a false message as a means of luring him to an abandoned house. He promptly goes there, believing he can in this way demonstrate his bravery and get the best of the plotters. Instead, he finds himself



in the very headquarters of the car thieves. The amusing situations that develop will keep any audience in gales of laughter. No. 4108; 2 reels; base rental \$2.50.

3. Golf Widows

SOME long suffering wives, whose husbands periodically desert them for golf, form an organization for offense and defense. They are equally successful on both counts. This comedy will provide genuine amusement for every household which numbers a golfer among its members—and, in these days of backyard bunkers, it includes practically all of us. No. 4116; 2 reels; base rental \$2.50.

4. Wine, Women and Sauerkraut

THE ever pleasing Nick Stuart and a bevy of beauties in what is familiarly known as a "girlie" comedy. "Girlie" is right—there's a theatrical troupe chorus cavorting about throughout 'most every foot of the film. The troupe have their baggage seized for non-payment of hotel bills. Their adventures in seeking to escape from the sheriff in decidedly abbreviated attire form a joyous series of amusing incidents. No. 417; 2 reels; base rental \$2.50.

3



These four comedies—each one a screamingly hilarious screen knockout—are only four of nearly 500 subjects available from the Branch Libraries and Distributors of Kodascope Libraries, Inc., located in fifty-five of the leading cities of the United States and Canada. Just drop a line to Kodascope Libraries, Inc., 33 West 42nd Street, New York City, for the address of the dealer nearest you who is supplied with Kodascope Libraries releases. By the way, a copy of their new 192-page catalog which lists, describes and illustrates its many subjects, may be obtained from them direct or from any Branch or Distributor.

4

It's Open Season for Film Editing

Here's the simplest and surest way we know of doing it with any projector

THE following article, almost in its entirety, is reprinted from our February 1930 issue. Its publication at that time aroused considerable favorable comment from our readers, so here it is again.

Briefly, film editing is divided into two phases: Rearrangement—and further editing and titling. This article will take up the first phase of film editing. Our December issue will complete this brief series.

Admittedly, a Kodascope Rapid Splicer and Rewind is the best possible equipment with which to edit film. You *should* have one, or, if not, you *should* get one. In some instances this is not practicable—so here is a method of film editing applicable to any and all home movie projectors. We strongly urge you to read it and to follow it. All films need editing. All edited films assure rewards of greatly increased screen interest.

Let us suppose, for instance, that you have on hand several hundred feet of the children taken at random, and more often than not, appearing in part on the same reel as the film record of father's golfing form and mother's luncheon-bridge for the League Ladies. Certainly father's approach shot will receive not a whit more serious consideration if it has been anteceded by the ludicrous efforts of Junior to initiate the family cat into the purifying but repulsive ritual of the bath.

But, when carefully edited, wisely interspersed with appropriate titles, and grouped into reels of 400 feet each, these invaluable glimpses of the precocious ingenuity of the children will repay you a hundred times over for the little trouble to which you have gone to produce them.

When your Ciné-Kodak reel is composed of a series of scenes of a like nature, you have merely to decide if they appear in a logical sequence of events as exposed. If not, the first step is to arrange them properly.

For instance, reels of your travels should be assembled in geographic order after the fashion of your tour program. Reels of the children should be arranged chronologically,

unless you have some particular plan in mind, as, for example, the baby's growth in skill at feeding time. In this case "shots" may be assembled from reels made months and years apart illustrative of Junior's development in table etiquette from the bottle stage to the point when he is fully capable of assimilating his orange juice unassisted.

The first step is to set up the projector and screen. This is done in the same manner as though preparations were being made for a home program.

Let us suppose that you have several 400-foot reels of film, each composed of four 100-foot films, or eight 50-foot films, spliced end to end as they were originally taken. You probably already have handy a few of the smaller reels on which your processed films were returned to you. If not, wind the contents of several of your small reels on to a 400-foot aluminum reel. (Extra 400-foot reels may be obtained from your dealer.)

Set your first 400-foot reel to be edited on your projector and run it entirely through. Make mental or penciled notes of the different subjects it contains.

Then rewind your film.

Label several of the smaller reels (pen-

ciled squares of adhesive tape will do it nicely) with brief descriptions of the different subjects contained on the 400-foot reel, such as "Baby," "Hunting Trips," "Golf," etc.

Then recommence the projection of your 400-foot reel.

When you come to the point where you wish to make a cut, stop your projector by switching off the power, and with a pair of scissors cut a small notch into the side of the film at the point where your scene changes. On Models A and C Kodascopes this point will generally be found between the lens gate and the lower sprocket. With the Model B Kodascope notch the film just over the lower loop guide. If you are one or two frames out of the way it will not matter. You will appreciate this when you realize that there are 40 frames to the foot of film which are projected at a speed of 16 frames a second.

Then project the next scene and repeat the procedure.

If there are any scenes to be discarded, you can easily remember them. When your reel has been projected in its entirety, place the take-up reel on the supply spindle. Pull out the film by hand to the first notch and cut it. Watch for any notches that are not located exactly where the scene changed and trim the ends of your scenes accordingly.

Wrap the film about the smaller reel labeled for that subject.

Continue in like fashion until all the various scenes of your 400-foot reels have been placed upon your smaller "subject" reels.

In a short time your reels will be edited, cut, and assembled on reels containing like subjects. Any interruptions in your work will not leave you at a loss as to where to recommence if you follow this method of film editing.

Your next step—and it may be done days after the procedure already described—is to arrange the scenes on your reels of like subjects in their proper order.

This is quite simple.

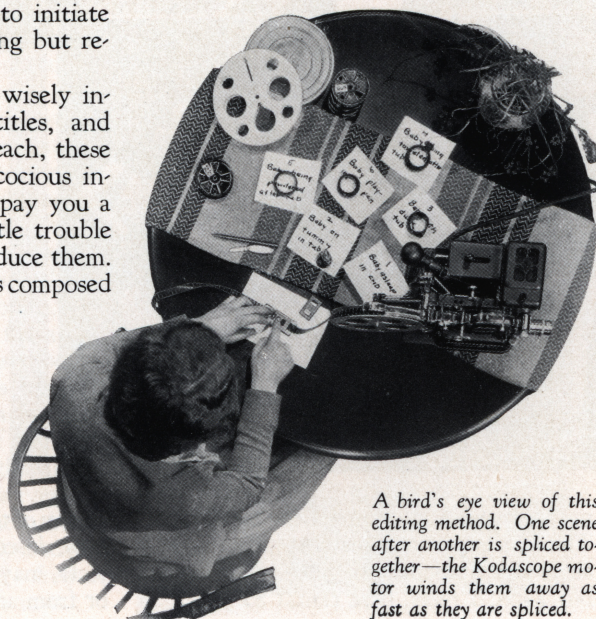
Merely unwind by hand one scene at a time, hold it in front of a light, write a brief description of it on a sheet of paper and place the scene upon it. The fact that your film was wound on a reel immediately after processing will cause it to coil into a small roll.

As there probably will not be more than ten scenes on a 50-foot reel or twice that number on a 100-foot reel, this work will take but a few minutes.

Then decide upon the order of their assembling and splice them together.

The actual work of splicing film is quite simple and is fully explained in the folder given with each splicing outfit.

This takes care of the most important phase of film editing—the rearrangement of film. Further editing is suggested. That is, the trimming of long scenes, discarding of poor ones and the insertion of titles. We'll cover these points in our concluding article on this page next month.



A bird's eye view of this editing method. One scene after another is spliced together—the Kodascope motor winds them away as fast as they are spliced.

Pictures like this with Movies on "PAN"



This picture shows you the effects you get with Ciné-Kodak Panchromatic Film.

THERE is no need for you to simply wish that you could take movies that match the quality of professional films. The secret lies in the fact that most professional pictures are made on Eastman Panchromatic Film. And this same film is readily available for your use.

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